

# Mass: Per arma iustitiae

Edited by Jason Smart

John Merbecke (c.1505-c.1585)

## Gloria

*Celebrant*

8

- ta - lun - ta - ni - bus bo - nae vo - lun - ta

12

- tis. Lau - da - mus te. Be - ne - di -

17

Be - ne - di - ci - mus te. A - do - ra - mus te, ci - mus te. A - do - ra - mus te,

21

te, Glo - ri - fi - ca -  
 te, Glo - ri - fi - ca - mus

Glo - ri - fi - ca - mus

25

Gra - ti -  
 Gra - ti -  
 - mus te. Gra - ti -  
 te.  
 te. Gra - ti -

29

- as a - gi-mus ti - bi pro-pter ma - gnam glo - ri - am tu -  
 - as a - gi-mus ti - bi pro-pter ma - gnam glo - ri - am tu -  
 - as a - gi-mus ti - bi pro - pter ma - gnam glo - ri - am tu -  
 Gra - ti - as a - gi-mus ti - bi pro - pter  
 - as a - gi-mus ti - bi pro - pter ma - gnam glo - ri - am

33

- - - am, Do - mi-ne De - us, rex coe - le - stis, De -

- - - am, Do - mi-ne De - - - us, rex coe -

- - - am, Do - mi-ne De - us,

ma - gnam glo - ri - am tu - am, Do - mi - ne De - us, rex -

tu - - - am, Do - mi-ne De - us, rex coe -

37

- us Pa - - - ter o -

- le-stis, De - - - us Pa - - -

rex coe - le - stis, De - us Pa - - - ter -

- coe - le - stis, De - us Pa - ter

- le - stis, De - us Pa - - - ter o -

41

- ni-po-tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri -

- ter o - mni - po-tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri -

- o - mni-po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri -

o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge -

- ni - po-tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je -

45

ste,  
ste,  
ste,  
ni-te, Je - su Chri - ste,  
su Chri - ste,

50

Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -  
Do - mi - ne De - us, A - gnus De - i, Fi - li -  
Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -  
Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -  
Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -

54

tris.  
us Pa - tris.  
tris.  
tris.  
tris.  
tris.

58

Qui tol - lis pec-ca - ta mun - - - - -

Qui tol - - - lis pec-ca - ta mun - - - - -

Qui tol - lis pec-ca - ta mun - - - - - di, mi -

62

- di, mi - se - re - - - - -

- di, mi - se - re - - - - - re no -

- se - re - - - - -

65

- re no - - - - -

- - - - -

- re no - - - - -

69

Qui tol - lis pec -

Qui tol - lis pec - ca -

- bis. Qui tol - lis pec - ca -

bis.

- bis. Qui tol - lis pec -

72

- ca - ta

- ta mun -

- ta mun -

- ca - ta mun -

75

mun - di, su - sci -

- di, su - sci - pe

- di, su - sci - pe

- di, su - sci - pe

78

- pe - de - de - pre - ca - ti - o - nem no - de - pre - ca - ti - de - pre - ca - ti - o -

81

pre - ca - ti - o - nem no - o - nem no - nem no

84

The musical score for measures 84-86 consists of five staves. The key signature changes from two flats (B-flat and E-flat) to one flat (B-flat) at the beginning of measure 85. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a key signature change. The staves are connected by a brace on the left side.



87

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

90

- - - stram. Qui se - des ad dex - te - ram Pa -

- - - stram. Qui se - des ad dex - te - ram Pa -

- - - stram. Qui se - des ad dex - te - ram Pa -

- - - stram. Qui se - des ad dex - te - ram Pa -

- - - stram. Qui se - des ad dex - te - ram Pa -

93

- - - tris, mi - se - re - re no - bis. Quo - ni-am

- - - tris, mi - se - re - re no -

- - - tris, mi - se - re - re no -

- - - tris, mi - se - re - re no - bis.

- - - tris, mi - se - re - re no -

96

tu so - lus san - ctus, tu so - lus Do - mi-nus, tu

- - bis. Quo-ni-am tu so - lus san - ctus, tu so - lus [Do] -

- - bis. Quo - ni-am tu so - lus san - ctus, tu - - - - -

- - - - - Quo - ni - am tu so - lus san - ctus, tu

- - - - - bis. Quo - ni - am tu so - lus san - ctus, tu - -

99

so - lus al-tis - si-mus, -

- mi-nus, tu so - lus al-tis - si - mus, -

- - - - - lus Do - mi-nus, tu so - lus al-tis - si - mus, -

so - lus Do - mi-nus, tu so - lus al - tis - si - mus, -

- so - lus Do - mi - nus, tu so - lus al - tis - si-mus, -

103

Je - su Chri - - - - ste,

Je - su Chri - - - - ste,

Je - su Chri - - - - ste,

Je - su Chri - - - - ste,

Je - su Chri - - - - ste,

Je - su Chri - - - - ste,

107 [Φ]

cum San - cto Spi - ri - tu in glo - ri - a De - i

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - - -

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - - -

cum San - - - cto Spi - ri - tu

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -

111

Pa - [tris. A] - - - - -

- tris. A - - - - -

- tris. A - - - - -

- in glo - ri - a De - i Pa - tris. A -

- tris. A - - - - -

116

- - - - - men.

- - - - - men.

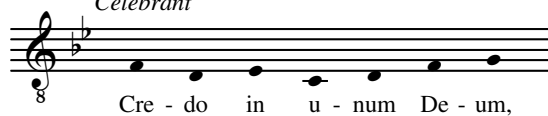
- - - - - men.

- - - - - men.

- - - - - men.

# Credo

*Celebrant*



Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem o - mni - po - ten - - - -

fa -

5

ter - - - - -

- tem, fa - cto - rem coe - li et ter - - - -

fa - cto - rem coe - li et ter - - - -

- cto - rem coe - li et ter - - - -

fa - cto - rem coe - li et

9

rae,  
rae,  
rae,  
rae,  
ter rae,

14

vi - si - bi - li - um o - mni - um  
vi - si - bi - li - um o - mni - um  
vi - si - bi - li - um o - mni - um et in -

18

et in - vi - si - bi - li -  
et in - vi - si - bi - li -  
- vi - si - bi - li -

22

A musical score for the song "The Rose Tree". The score is written for five staves. The first two staves are for vocal parts, both in treble clef with a key signature of one flat (B-flat). The third and fourth staves are for piano accompaniment, both in treble clef with a key signature of one flat. The fifth staff is for the bass line, in bass clef with a key signature of one flat. The music is in 4/4 time. The vocal parts enter in the second measure with a half note G4. The piano accompaniment begins in the first measure with a half note G2. The melody is simple and folk-like, with a clear harmonic structure. The score includes various musical notations such as notes, rests, and bar lines.

26

The image displays a musical score for the 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for a vocal ensemble and instruments, featuring five staves. The top two staves are vocal parts (Soprano and Alto), and the bottom three staves are instrumental parts (Flute, Violin, and Cello/Double Bass). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in Latin, and the music is in the style of Baroque sacred music. The lyrics are: 'Et in unum Deum Je - sum Chri - um. Je - sum Chri - um. Je - sum Chri - um.' The score includes various musical notations such as notes, rests, and bar lines, and the lyrics are written below the vocal staves.

30

34

De - i u - ni - ge - - - - - ni - - - - -

- i u - ni - ge - ni - - - - -

38

- - - - - tum; et ex Pa - tre na -

- - - - - tum; et ex Pa -

et ex Pa - tre na -

et ex Pa -

et \_\_\_\_\_ ex Pa - tre

42

- - - - - tum an - te o - mni -

- tre na - tum \_\_\_\_\_ an - te o - - - - mni - a sae - - - - cu -

- - - - - tum an - te o - mni - - - - a sae - cu - la. \_\_\_\_\_

- tre na - - - - tum \_\_\_\_\_ an - te o - mni -

na - - - - [tum] an - te o - mni - a sae - cu -

46

- a sae - cu - la. De - um de

- - - - la. De - um de De - o, De -

- a sae - cu - la. De - um de De -

- la. De - um de De - o, -

50

De - o, Lu - men de Lu - mi - ne, De - um ve -

Lu - men de Lu - mi - ne, De - um

- um de De - o, Lu - men de Lu - mi - ne, De - um ve - rum

- o, Lu - men de Lu - mi - ne, De - um ve -

Lu - men de Lu - mi - ne, De - um ve - - - rum

54

- rum de De - o ve - ro, ge - ni - tum non fa - - -

ve - rum de De - o ve - - - ro, ge - ni - tum non fa -

de De - o ve - - - ro, ge - ni - tum non fa -

- rum

de De - o ve - - - ro, ge - ni - tum non



58

ctum, con - sub-stan-ti - a - lem

ctum, con - sub - stan - ti - a -

ctum, con - sub-stan-ti - a - lem Pa -

ge - ni - tum non fa - ctum, con - sub - stan - ti -

fa - ctum, con - sub-stan-ti - a - lem Pa -

62

Pa - tri per quem o - mni - a fa - cta sunt. Qui pro - pter nos

lem Pa - tri per quem o - mni - a fa - cta sunt. Qui pro - pter nos

tri per quem o - mni - a fa - cta sunt. Qui pro - pter

a - lem Pa - tri per quem o - mni - a fa - cta

tri per quem o - mni - a fa - cta sunt. Qui pro - pter

66

ho - mi - nes et pro - pter no -

ho - mi - nes et pro-pter no -

nos ho - mi - nes et pro - pter no - stram sa - lu -

sunt. Qui pro - pter nos ho - mi - nes et pro - pter

nos ho - mi - nes et pro - pter no - stram

70

stram sa-lu-tem de-scen-dit de coe-no-stram sa-lu-tem de-sa-lu-tem de-scen-dit

74

tem de-scen-dit de-scen-dit de coe-scen-dit de coe de coe

78

de coe-lis, de coe-lis, de coe-lis, de coe-lis, de coe-lis

82

et in - car - na - tus est

et in - car - na - tus est de Spi - ri - tu San -

et in - car - na - tus est de Spi - ri - tu San -

86

de Spi - ri - tu San - cto ex Ma - ri - a vir -

- - - - - cto ex Ma - ri - a

- - - - - cto

de Spi - ri - tu San - cto ex Ma - ri - a

88

- gi - ne,

vir - gi - ne,

ex Ma - ri - a vir - gi - ne, et ho - mo fa - ctus

ex Ma - ri - a vir - gi - ne, et ho - mo fa - ctus

91

et ho - mo fa - ctus est.

et ho - mo fa - ctus est.

et ho - mo fa - ctus est.

et ho - mo fa - ctus est.

95

Cru - ci - fi - xus e - ti - am pro no - bis

Cru - ci - fi - xus e - ti - am pro no - - - -

Cru - ci - fi - xus e - ti - am pro no - - - -

Cru - ci - fi - xus e - ti - am pro no - - - -

99

sub Pon - ti - o Pi - la - - - -

- - - - bis sub Pon - ti - o Pi - la - - - -

- - - - bis sub Pon - ti - o Pi - la - - - -

- - - - bis sub Pon - ti - o Pi - la - - - -

102

to, pas - sus

to, pas - sus et se -

to, pas - sus et se - pul -

105

et se - pul - tus

- pul - tus

- tus

108

est.

est.

Et

est.

Et re -

111

re - sur-re - xit ter - ti - a di - - - e

- sur-re - xit ter - ti - a di - - - - -

115

se - cun - dum scri - ptu - - - - -

- e se - cun - dum scri - ptu - - - - -

118

- - - - - ras, et

- - - - - ras, et a - scen -



131

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

134

- - - - - tris. Et i - te -

- - - - - Et i - te -

- - - - - tris. Et i -

- - - - - Et i - te -

- - - - - tris. Et

137

- rum ven - tu - rus est cum glo - ri - a iu - di - ca -

- rum ven - tu - rus est cum glo - ri - a iu -

- te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re

- rum \_\_\_\_\_ ven - tu - rus est cum

i - te - rum ven - tu - rus est cum glo - ri - a iu - di -



140

re vi - vos et mor - tu - os, cu -  
 di - ca - re vi - vos et mor - tu - os,  
 vi - vos et mor - tu - os,  
 glo - ri - a iu - di - ca - re vi - vos et mor - tu - os,  
 ca - re vi - vos et mor - tu - os, cu - ius

143

ius re - gni non e - rit fi -  
 cu - ius re - gni non e - rit fi -  
 cu - ius re - gni non e - rit fi -  
 cu - ius re - gni non e - rit fi -  
 re - gni non e - rit fi -

146

nis.  
 nis.  
 nis. et vi - tam ven -  
 nis.  
 nis. et

149

et vi - tam ven-tu - ri sae - cu-li. A - - -

et vi - tam ven-tu - ri sae - cu-li. A - - -

- tu - ri sae - cu-li. A - - -

sae - cu-li. A - - -

vi - tam ven-tu - ri sae-cu-li. A - - -

152

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

155

men.

men.

men.

men.

men.

# Sanctus

First system of the musical score for 'Sanctus'. It consists of five staves. The top staff is a vocal line with a treble clef and a 3/4 time signature. The second staff is a vocal line with a treble clef and a 3/4 time signature. The third staff is a vocal line with a treble clef and a 3/4 time signature. The fourth staff is a vocal line with a treble clef and a 3/4 time signature. The fifth staff is a vocal line with a bass clef and a 3/4 time signature. The lyrics 'San' are written below the first four staves. The music features various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also rests and ties.

Second system of the musical score for 'Sanctus'. It consists of five staves. The top staff is a vocal line with a treble clef and a 3/4 time signature. The second staff is a vocal line with a treble clef and a 3/4 time signature. The third staff is a vocal line with a treble clef and a 3/4 time signature. The fourth staff is a vocal line with a treble clef and a 3/4 time signature. The fifth staff is a vocal line with a bass clef and a 3/4 time signature. The lyrics 'ctus,' and 'San' are written below the staves. The music features various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also rests and ties.

11

The image displays a musical score for the 'Sanctus' movement from Franz Schubert's Mass in E-flat major, D. 137. The score is written for a vocal ensemble (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is E-flat major (three flats), and the time signature is common time (C). The vocal parts are arranged in four staves, with the Soprano and Alto parts on the top two staves and the Tenor and Bass parts on the bottom two staves. The piano accompaniment is on the bottom staff. The lyrics 'Sanctus' are written below the vocal parts, with the word 'Sanctus' appearing in the Tenor and Bass parts. The score includes various musical notations such as notes, rests, and bar lines, indicating the structure and timing of the piece.

15

A musical score for the song 'The Rose Tree'. It consists of five staves. The first two staves are for vocal parts, both in treble clef with a key signature of one flat (B-flat). The third staff is for a piano accompaniment in treble clef, also with a key signature of one flat. The fourth and fifth staves are for a piano accompaniment in bass clef, also with a key signature of one flat. The music is in 4/4 time. The vocal parts have lyrics written below them. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score is presented in a clean, black-and-white format.

19

[illegible]

23

us  
us Sa -  
us Sa -  
us Sa -

27

Sa - ba -  
ba -  
ba -  
us Sa - ba -  
us Sa - ba -

31

oth;  
oth;  
oth;  
oth;  
oth;  
oth;

36

ple - ni sunt coe - - - - - li et ter -

ple - ni sunt coe - li et ter -

ple - ni sunt coe - - - - - li et ter -

This system contains measures 36 through 39. It features five staves: a vocal line and four piano accompaniment staves. The vocal line begins with the lyrics 'ple - ni sunt coe' and continues with 'li et ter' in measure 39. The piano accompaniment consists of four staves, with the first three containing whole rests and the fourth providing a bass line. A key signature change to one sharp (F#) occurs at the start of measure 39.

40

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

This system contains measures 40 through 43. The vocal line continues with a melodic phrase across measures 40 and 41, followed by a rest in measure 42 and another phrase in measure 43. The piano accompaniment remains mostly static with whole rests on the first three staves and a consistent bass line on the fifth staff.

44

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

This system contains measures 44 through 47. The vocal line features a more active melodic line in measure 44, followed by a rest in measure 45, and continues with a phrase in measure 46. The piano accompaniment follows the same pattern as the previous system, with rests on the upper staves and a bass line on the bottom staff.

48

ra glo - ri - a  
glo - ri - a tu - - -  
glo - ri - a tu - - -  
ra glo - ri - a tu - - -  
ra

This system contains five staves of music. The first staff has a vocal line with lyrics 'ra' and 'glo - ri - a'. The second staff has a vocal line with lyrics 'glo - ri - a' and 'tu - - -'. The third staff has a vocal line with lyrics 'glo - ri - a' and 'tu - - -'. The fourth staff has a vocal line with lyrics 'ra' and 'glo - ri - a' and 'tu - - -'. The fifth staff has a vocal line with lyrics 'ra'.

53

tu - - - - -

This system contains five staves of music. The first staff has a vocal line with lyrics 'tu - - - - -'. The second staff has a vocal line. The third staff has a vocal line. The fourth staff has a vocal line. The fifth staff has a vocal line.

57

This system contains five staves of music. The first staff has a vocal line. The second staff has a vocal line. The third staff has a vocal line. The fourth staff has a vocal line. The fifth staff has a vocal line.

61

65

70



73

Measures 73-75 of a musical score. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are represented by hyphens on the staff lines.

76

Measures 76-78 of a musical score. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats. The lyrics are: "na na in ex-cel -". The music includes various note values and rests, with some notes beamed together.

79

Measures 79-81 of a musical score. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats. The lyrics are: "in ex-cel - in ex-cel - in ex-cel -". The music includes various note values and rests, with some notes beamed together.

82

in ex - cel - sis. Be - ne - di - sis.

85

sis. Be - ne - di - sis.

89

sis. Be - ne - di - sis.

92

Musical score for measures 92-94. The score is written for five staves. The first staff contains the vocal melody with lyrics "ctus" and "qui". The second staff contains a piano accompaniment. The third staff is a grand staff (treble and bass clef) with a piano accompaniment. The fourth staff is a grand staff (treble and bass clef) with a piano accompaniment. The fifth staff is a grand staff (treble and bass clef) with a piano accompaniment. The lyrics "ctus" and "qui" are written below the first staff. The lyrics "ctus" and "qui ve" are written below the second staff.

95

Musical score for measures 95-97. The score is written for five staves. The first staff contains the vocal melody with lyrics "ve" and "qui ve". The second staff contains a piano accompaniment. The third staff is a grand staff (treble and bass clef) with a piano accompaniment. The fourth staff is a grand staff (treble and bass clef) with a piano accompaniment. The fifth staff is a grand staff (treble and bass clef) with a piano accompaniment. The lyrics "ve" and "qui ve" are written below the first staff. The lyrics "qui ve" are written below the second staff.

98

Musical score for measures 98-100. The score is written for five staves. The first staff contains the vocal melody. The second staff contains a piano accompaniment. The third staff is a grand staff (treble and bass clef) with a piano accompaniment. The fourth staff is a grand staff (treble and bass clef) with a piano accompaniment. The fifth staff is a grand staff (treble and bass clef) with a piano accompaniment. The lyrics "qui ve" are written below the first staff.

101

Musical score for measures 101-102. The score is written for five staves (Soprano, Alto, Tenor, Bass, and Piano). The key signature is B-flat major (two flats). The time signature is 6/8. The lyrics are: "nit nit in no - nit in".

103

Musical score for measures 103-105. The score is written for five staves (Soprano, Alto, Tenor, Bass, and Piano). The key signature is B-flat major (two flats). The time signature is 6/8. The lyrics are: "mi - ne in no - mi - ne no - mi - ne".

106

Musical score for measures 106-108. The score is written for five staves (Soprano, Alto, Tenor, Bass, and Piano). The key signature is B-flat major (two flats). The time signature is 6/8. The lyrics are: "Do - Do - mi - -".

109

Musical score for measures 109-111. The score is written for five staves. The first two staves are empty. The third staff contains a vocal line with the lyrics "mi" and "Do". The fourth and fifth staves contain instrumental accompaniment. The key signature is one flat (B-flat).

mi

Do mi

112

Musical score for measures 112-114. The score is written for five staves. The first two staves are empty. The third staff contains a vocal line. The fourth and fifth staves contain instrumental accompaniment. The key signature is one flat (B-flat).

115

Musical score for measures 115-117. The score is written for five staves. The first two staves are empty. The third staff contains a vocal line. The fourth and fifth staves contain instrumental accompaniment. The key signature is one flat (B-flat).



128

in ex - cel - - - -

na in ex - cel - - - -

na in ex - cel - - - -

na in ex - cel - - - -

131

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

134

sis.

sis.

sis.

sis.

sis.

## Agnus Dei

The image displays a musical score for 'Agnus Dei' by Franz Schubert, arranged for six parts. The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The lyrics are 'A - - - - - gnus' and 'A - - - - - gnus De - - - - -'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is presented in a clean, black-and-white format.

5

De - i,  
- gnus De - i,  
De - i, qui tol - lis pec - ca -  
- i, qui tol -  
- i, qui tol - lis pec -



10

lis pec - ca -

14

ta mun -

18

mi - se - re -

22

re no no no

no

no

no

no

26

bis.

bis.

bis.

bis.

bis.

31

A gnus De

A gnus De

A gnus De

A gnus De

A gnus De

34

- - - - i, qui tol - lis pec - ca -  
 - - - - i, qui  
 - - - - i, qui tol - lis pec - ca -  
 - - - - i, qui tol - lis pec - ca -

37

tol - lis pec - ca -  
 tol - lis pec - ca -  
 tol - lis pec - ca -

40

ta mun  
 ta mun  
 ta mun  
 ta mun

43

Measures 43-45 of a musical score. The score is written for five staves. The first staff (treble clef) contains whole rests. The second staff (treble clef) contains half notes. The third staff (treble clef) contains eighth and quarter notes. The fourth staff (treble clef) contains eighth and quarter notes. The fifth staff (bass clef) contains eighth and quarter notes. The key signature is B-flat major (two flats).

46

Measures 46-48 of a musical score. The score is written for five staves. The first staff (treble clef) contains whole rests. The second staff (treble clef) contains half notes. The third staff (treble clef) contains eighth and quarter notes. The fourth staff (treble clef) contains eighth and quarter notes. The fifth staff (bass clef) contains eighth and quarter notes. The key signature is B-flat major (two flats).

49

Measures 49-51 of a musical score. The score is written for five staves. The first staff (treble clef) contains whole rests. The second staff (treble clef) contains half notes. The third staff (treble clef) contains eighth and quarter notes. The fourth staff (treble clef) contains eighth and quarter notes. The fifth staff (bass clef) contains eighth and quarter notes. The key signature is B-flat major (two flats).

52

mi - se - re - re no - - - - -

- di: mi - se - re - re no - - - - -

- di: mi - se - re - re no - - - - -

- di: mi - se - re - re no - - - - -

- di: mi - se - re - re no - - - - -

55

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

58

- - - - - bis. A - gnus De - - -

- - - - - bis. A - gnus De - - -

- - - - - bis. A - gnus

- - - - - bis. A - gnus De - - -

- - - - - bis. A - gnus De - - -

61

De - i, qui tol - lis pec - ca -

64

pec - ca - ta mun - ta mun - pec - ca - ta mun - ta

67

mun - ta mun - ta

70

Musical score for measures 70-72. The score is written for five staves. The first two staves are vocal parts with lyrics: "di: do". The third staff is a piano accompaniment with a treble clef and a key signature of two flats. The fourth and fifth staves are also piano accompaniment, with the fourth staff having a bass clef and a key signature of two flats. The lyrics "di:" are written below the fourth staff.

73

Musical score for measures 73-75. The score is written for five staves. The first two staves are vocal parts with lyrics: "na no". The third staff is a piano accompaniment with a treble clef and a key signature of two flats. The fourth and fifth staves are also piano accompaniment, with the fourth staff having a bass clef and a key signature of two flats. The lyrics "na no" are written below the fourth staff.

76

Musical score for measures 76-78. The score is written for five staves. The first two staves are vocal parts with lyrics: "bis". The third staff is a piano accompaniment with a treble clef and a key signature of two flats. The fourth and fifth staves are also piano accompaniment, with the fourth staff having a bass clef and a key signature of two flats. The lyrics "bis" are written below the fourth staff.

79

pa - - - - -

pa - - - - -

pa - - - - -

pa - - - - -

pa - - - - -

83

pa - - - - -

pa - - - - -

pa - - - - -

pa - - - - -

pa - - - - -

87

pa - - - - -

pa - - - - -

pa - - - - -

pa - - - - -

pa - - - - -



91

Musical score for measures 91-94. The score is written for five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature is one flat (B-flat). The time signature is 3/8. The music features various melodic lines with slurs and ties, and some rests.

95

Musical score for measures 95-98. The score is written for five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature is one flat (B-flat). The time signature is 3/8. The music continues with melodic lines and rests.

99

Musical score for measures 99-102. The score is written for five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature is one flat (B-flat). The time signature is 3/8. The music concludes with a double bar line. The word "cem." appears below the first, second, and fifth staves, and "[cem.]" appears below the third staff.

## Appendix

### Antiphon: Per arma justitiae

from *Antiphonale Sarisburiense*, ed. W. H. Frere (London, 1901-25), pl.158

Psalm antiphon at Terce on weekdays during Lent until Passion Sunday.

Per ar - ma ju - sti - ti - ae vir - tu - tis De - i \_\_\_\_\_ com -

- men - de - mus \_\_\_\_\_ nos - me - ti - psos \_\_\_\_\_ in mul - ta pa - ti - en - ti - a.



#### Translation:

By the power of God's justice and might, let us commend ourselves to his many sufferings.

#### Editorial Conventions

The prefatory staves show the original clef, staff signature, mensuration symbol and first note of each part. At changes of mensuration the new symbol is shown in the score above each staff.

Editorial accidentals are placed above the notes and remain operative throughout the bar unless cancelled. Accidentals not present in the source but implied by the original staff signature are placed before the note and have a superscript dot.

Ligatures are indicated by the sign , coloration by the sign .

Final notes of movements and subsections are standardised without comment.

Material between square brackets has been supplied editorially.

## Source

Oxford, Bodleian Library MSS Mus. Sch. e. 376-81 (c.1526).

376	(S)	f.21	in index:	Per arma iusticie. Quod J. Merbek - v partes
			at beginning:	Per Arma Iusticie. Marbecke
			at end:	Quod Jhoines Merbek
377	(A)	f.17	[no index]	
			at beginning:	Per arma iusticie. Quod Jhoines Merbeck
378	(T)	f.22	in index:	per arma iusticie. Quod. J.Merbek - v partes
			at beginning:	per arma iusticie. Quod Jhoines Merbeck
379	(Bar)	f.17	in index:	Per arma iusticie. Quod J. Merbek
			at beginning:	Per arma iusticie. Quod Jhoanes Merbeck.
			at end:	Quod Jhoines Merbeke
380	(B)	f.18	in index:	per arma iusticie. Quod J. Merbek - v partes
			at beginning:	per arma iusticie. Quod Jhoines Merbeck
			at end:	Quod Jhoanes Merbecke
381	—	—		

This set of manuscripts, known as the 'Forrest-Heyther Partbooks', is the sole source of Merbecke's mass. The books were withdrawn from public access some years ago because of their fragile state (they are now shelved at Arch. f. e. 19-24) and consequently I have had to make this transcription from microfilm. The fragility is due to some very acid inks used by the scribes, which over the centuries has burnt through the paper pages from one side to the other, making much of the music difficult to read. All the partbooks suffer from this problem. In the present piece, it is particularly bad in the Tenor and Bass parts. Where the burn-through coincides with a notehead, it is frequently impossible to tell whether that note was originally colored or not. In attempting to record the coloration, I may sometimes have been guilty of seeing what I expected to see rather than what the scribe wrote. I take some comfort in the fact that some years ago, when I checked a transcription I had made of Taverner's Mass *Corona spinea* against the original partbooks, shortly before they were withdrawn, I found the originals just as ambiguous as the microfilm. For the present edition I have also consulted the version in 'John Marbeck', *Tudor Church Music* 10 (Oxford, 1929), which was prepared at a time when some details may perhaps have been marginally easier to read. That transcription, however, is not entirely reliable.

## Notes on the Readings of the Source

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon and multiple references to the same voice by a comma. The order within each entry is: 1) bar number; 2) voice(s); 3) reading of the source. Pitches are those of the edition and are given in capital letters, preceded by a number where necessary, e.g. <sup>3</sup>G = 3rd note G in the bar (or group of bars).

<i>Abbreviations:</i>	A	Alto	<i>cr</i>	crotchet	NL	new line in source	SI	<i>signum imitationis</i>
	amb	ambiguously placed	dot-	dotted	om	omitted	SS	staff signature
	B	Bass	lig	ligature	<i>q</i>	quaver	T	Tenor
	Bar	Baritone	<i>m</i>	minim	S	Soprano	und	underlay
	corr	corrected	MS	mensuration symbol	<i>sb</i>	semibreve	+	tie

## Gloria

14 T NL with SS one *b* (upper only) begins with rest; Bar NL with SS one *b* (upper and lower) begins with F (lower *b* was initially entered on second line of staff and the correct *b* then added without cancelling the error) / 20 Bar NL with SS given correctly begins with G / 30 T otiose *m* rest before G / 32 T *b* for E / 34 T NL with SS one *b* (upper and lower) begins with D / 37-38 Bar '3' below *sbD*, *sbC* is *m* / 38 T G is corr *cr* / 42 T *h* for F indicated by letter 'f' / 53 S B is A / 58 all parts MS *¢* / 59 Bar NL with SS one *b* (upper only) begins with A / 63 Bar NL with SS one *b* (upper and lower) begins with <sup>3</sup>G / 68 Bar NL with SS one *b* (upper only) begins with G, *crC* after <sup>3</sup>B, (69) *qA qG* om (this reading fits, but produces consecutive 5ths and 8ves with T. The amendment in *Tudor Church Music* takes the T outside Merbecke's range for the baritone voice) / 69 T C is corr *cr* / 71 T *b* for B indicated by letter 'f' / 87 T *h* for E / 91 A *b* for B / 92 T *b* for E / 92-93 S -*teram* amb below <sup>2</sup>G<sup>1</sup>E<sup>1</sup>CF<sup>2</sup>E / 93 Bar -*tris misere*- below <sup>1</sup>C<sup>2</sup>CDF / 103 A C om / 104 S T SI instead of fermata above both notes; B barline after E / 1-5 S <sup>2</sup>E is corr *cr* / 106 T -*ste* below <sup>1</sup>F (possibly correctly, but syllable probably preplaced to avoid the stem of a note on staff below) / 107 S MS om; A T Bar B MS *¢* / 109 S C is dot-*m* / 119 A *b* for E /

## Credo

1 all parts MS *¢* / 18 Bar *b* for E / 20 Bar -*bili*- amb below GFB / 22 Bar NL with SS one *b* (upper and lower) begins with <sup>1</sup>A / 41 Bar <sup>2</sup>G is *m* / 43 B *ante* below CF / 44 A -*mini*- below <sup>1</sup>F / 47-48 S C+C for D+D / 48 S *b* for E / 60 S <sup>2</sup>G is corr dot-*cr* / 62 T B is C / 66 A B is dot-*m* / 66-67 T -*nes et pro*- amb below D<sup>3</sup>ECF / 67 A *h* for F indicated by letter 'f' / 69 A <sup>1</sup>E is F; G is dot-*cr* / 70 S NL with SS *#* instead of *b* begins with F, F is dot-*m* / 72 A *de*- below <sup>1</sup>G (and at 76) / 77 S NL with SS one *b* begins with F / 82 all parts MS *¢* / 85 A *h* for <sup>1</sup>F indicated by letter 'f' / 92 T SI above <sup>2</sup>C / 94 S SI instead of fermata / 123 B SI above <sup>3</sup>B / 126 S *#* for <sup>2</sup>F / 135 T -*tris* below <sup>2</sup>F, (136) *et iter*- below GAB, -*rum* below E / 147 S *h* for F indicated by letter 'f' / 153 S *b* for E; Ct <sup>1</sup>F is *cr* / 156 A <sup>1</sup>F is corr *cr* /

## Sanctus

1 all parts MS *¢* / 7 S SI instead of fermata / 17 Bar *h* for A / 36 S *b* for E before F / 65 T *b* for E / 66 A *b* for <sup>1</sup>E / 70 all parts MS *¢* / 80 A -*cel*- below G / 86 all parts MS *¢* / 133 S G+G is corr *cr* /

## Agnus Dei

1 all parts MS *¢* / 7 S SI instead of fermata / 23 S NL with SS one *b* cancelled by *#* begins with D / 31 all parts MS *¢* / 40 S NL with SS one *b* occurs during this bar / 42 B <sup>2</sup>D is corr *cr* / 52 T *b* for E, *b* for <sup>2</sup>B indicated by letter 'f' / 53 A *b* for E / 54-55 Bar lig is *sb* dot-*sb* / 79 S A T B MS *¢*; Bar MS *¢* / 91 Bar MS *¢* before A / 98 Bar B is A /